

DIME NOVEL ROUND-UP

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Early Juvenile Aviation Fiction

By Rick Crandall



DIME NOVEL SKETCHES NO. 217

SEA AND SHORE SERIES

Publisher: Street & Smith, 31 Rose St., New York, N. Y. Issues: 57 (highest number seen advertised). Dates: March 1888 to July 1893. Schedule: Quarterly for first 4 issues and then monthly. Size: 7½x5¼". Pages: 250 to 350. Price: 25c. Illustrations: Designed cover in one color. Black and white frontispiece in most of the early issues. Contents: Popular novels and a sprinkling of reprints from serials first appearing in New York Weekly.

Early Juvenile Aviation Fiction

By Rick Crandall*

Perhaps the most appropriate time to argue for the value of collecting early aviation fiction was the 50th anniversary of Lindbergh's 1927 transatlantic flight. But, alas, that date is past, so the argument must be advanced in a more detached manner. Early juvenile aviation fiction is defined here as fiction about rigid wing flying, written for adolescents of ages about 10 to 16. These can include series devoted to flying, books in other series, or single adventure stories. Another common type which could be included is the World War II combat fiction. The latter will be discussed briefly, but are really more focused on war heroics and battle than flying. Fiction about balloons, dirigibles, etc. has a somewhat different development and is often collected separately.

Juvenile series usually involve a young hero who solves all problems and accomplishes the impossible while overcoming villainous opposition. In the flying stories, new aviation records are often also established. The value of early juvenile aviation as an area of collection can be advocated on several different bases. These include the significance of early aviation in American history, the current lack of attention to this area, and the variety and scope of books available. Rigid wing aviation probably represents the most visible and dramatic early development of technology that was American in origin. The Wright brothers' 1903 flight can be seen as the realization of a dream extending over 2,000 years for Mankind. Lindbergh's 1927 transatlantic flight was an American ideal of individualistic performance in competition which ignited the imagination of the country and the world. Yet Lindbergh projected an all American boy modesty and decorum which made his achievement even more laudable.

The suggestion that there is a current lack of attention to this area cannot be proven. However, there are several suggestive bits of evidence. The juvenile fiction area has been the object of attack or disdain since its inception by librarians and scholars of literature. The criticism of the entire genre as being unrealistic, formula plotted and unhealthy, plus a genuine lack of literary complexity and often flat character development, may have combined to make the aviation fiction area disrespected by all but a few. One sign of the lack of interest in this area is that the prices are rather low. The current lack of attention may simply be a function of a lack of focus by collectors.

*The two major sources where information can be obtained about most of the books mentioned here are the National Union Catalogue (600+ volumes on most books) and Harry K. Hudson, A Bibliography of Hard-Cover, Series Type Boys' Books, Revised Edition, 1977. My address is 5093 Paradise Dr., Tiburon, CA 94920.

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Many other concurrent series are better known and no one has called attention to the interesting variety in this area. In addition, the early, glory days of aviation are fifty years or more in the past and there is little in current events to recall this era strongly.

Groups which like aviation fiction include some collectors who pursued this area as a nostalgic reminiscence of how they became personally interested in aviation. Others collect it as an adjunct to the more respectable area of non-fiction aviation. Pilots often begin to collect books by actual flyers such as the Bill Bruce series by Hap Arnold, the first Air Force general. Other collectors have general interests in early juvenile fiction and include aviation fiction because of its obvious place with non-flying series by the same authors or house names.

One of the ways of describing this area is by periods. In another article I will try to document that this fiction was stimulated by several discrete, identifiable historic events. The first period was stimulated by the Wright brothers' development of rigid wing flight in 1903 and included many books published around 1910. The second period involved World War I combat. The third and largest period was stimulated by Lindbergh's 1927 flight which included many series about All-American-Boy heroes. The fourth and last period is the World War II combat story not discussed here in detail. The nature of the general plots often seems to vary by period. The first period books are generally adventures where the heroes use planes as unusual transportation. The second and fourth period books use planes as war vehicles. It is the third period where flying is generally the hero's main object with various dashes of adventure included. Most of the discussion will focus on books of this period.

One interesting feature of the flying fiction area is that aviation, in both fact and fiction, has always had a noticeable female component. Although in the minority, there have been stories about female heroes from almost the beginning. I currently estimate that roughly 10% of the existing books in-



volve female aviation heroines. The most numerous is a series of four books by Harrison Bardwell called the *Airplane Girls*. The same books were published first as the *Girl-Sky Pilot* series under related titles. This corresponds in one binding to an *Airplane Boys* series by E. J. Craine, a female author. This is not a coincidence since Bardwell was a Craine penname. Another series of four books is Dorothy Dixon by Dorothy Wayne. The author is the wife of an author of two boys series—Noel Sainsbury, Jr., and the hero of her husband's series by the same publisher, Bill Bolton, figures slightly in Dorothy Dixon's adventures. The Linda Carlton series by Edith Lavell has three titles listed in advertisements but two probably others are listed in the National Union Catalogue. One of the earlier aviatrix series is the *Girl Aviator* by Margaret Burnham which has four books.

Other series are shorter with Mildred Wirt's *Ruth Darrow* consisting of four books and Bess Meyer's *Girl Flyer* series of two. Other interesting books include *Jane, Stewardess of the Airlines* by Ruthie Wheeler. Jane starts as a nurse/stewardess but while taking notes for the men's flying course learns the material better than the men and subsequently takes up flying. Perhaps the most interesting early series is the two volumes about the *Flying Girl* by Edith Van Dyne. There are notable because their author was actually C. Frank Baum of the famous *Oz* series.

Another notable American author who contributed to this area was Sinclair Lewis who wrote *Hike* and the *Aeroplane* under the name Tom Graham in 1912. The majority of the male series on flying were probably by authors associated with the Stratemeyer syndicate. In addition, this group published many flying stories within their general adventure series like the *Rover Boys*, the *Motor Boys* and *Tom Swift*. The longest series is 20 books about Ted Scott. This is also probably the best known because the penname used is the same as the one for the *Hardy Boys* which is still current today (by F. W. Dixon). These stories often repeat adventures of actual flyers. For instance, in the first story, Ted Scott enacts Lindbergh's flight across the country and over the Atlantic, with the book managing to come out in the same year as the actual flight. Each of these has a different dust jacket using rather pale colors (see illustration). Perhaps the second most common series was *Andy Lane* by Eustace Adams, an actual pilot, who had also been connected with the Stratemeyer syndicate (12 titles).

Two early boys series are *Boy Scouts of the Air* by a house name, Gordon Stuart (14 books) and *The Boy Aviators* by Wilbur Lawton (8 books) usually using actual pictures in the frontis from *Scientific American*. Two series stimulated by World War I were the *Air Service Boys* by Charles Amory Beach (6 books) and *Our Young Aeroplane Scouts* (12 books) by Horace Porter. After World War I it was not until Lindbergh's flight that most series were initiated. Thomson Burtis generated eleven books in the *Rex Lee* series and Richard Stone produced 6 books in the *Slim Tyler* series.

Noel Sainsbury, Jr. produced series for two different publishers. The Bill Bolton Naval Aviation series included four books for Goldsmith (which also published the Dorothy Dixon series by his wife mentioned earlier). The Billy Smith, *Great Ace*, series included 5 books published by Cupples and Leon in somewhat better bindings and dust jackets. Irwin Crump produced three books on Craig of the Cloud Patrol with Grosset & Dunlap. John P. Langley produced 9 books with Barse Publishers. The *Airplane Boys* by E. J. Craine included 8 books. The most common edition of these features a somewhat surrealistic uniform dust jacket with images of four planes, overlapping in an unusual color scheme. (See illustration). Some were also published under different titles or pennames. A series released by two publishers was the

three volume Randy Starr set published first by Altemus and then Saalfeld within a short time using a variety of designs including the original Altemus one. One Saalfeld edition was sold in a boxed set similar to the one shown by Cobb in the December 1975 Roundup.

A series of unusually small books is the 3 volumes by Harris Patton about The Young Eagles which is similar in format to the Moyer series for girls. There were also three books by Frank Cobb in the Aviator series which was printed earlier as another series. These were reprinted cheaply in many styles, sizes and colors and are quite common. Keith Russell produced three titles in the Young Birdmen series with superiod bindings by Sears. The six volume Bill Bruce series is highly valued by some people because the author Henry H. Arnold was the commanding general of the Army Air Corps in World War II and achieved 5 stars.

One of the last series before World War II was the 3 volume Bob Wakefield series about a Naval Aviator by Blaine and Dupont Miller. Numerous World War II series included Red Randall and Dave Dawson, both by R. Sidney Bowen and the Yankee Flyer by Al Avery.

From the list of series presented here it can be seen that there are lots of books available to collect. Most of them were reprinted in a variety of bindings, colors, sizes and dust jackets and further subtle distinctions are possible. Foreign titles and translations of American books also exist. In fact, there are many other books which are not enumerated here. Some of these are in popular adventure series as already mentioned and some are single books of groups without a single hero like the 22 books produced by Lewis Theiss which were not well distributed. There are also quite a few series not listed here. At present, I estimate that there are around 500 different titles but the exact number remains for future research.

The large number of books available gives the collector a nice range to work across. The further profusion of dust jackets, bindings and editions provides as much variety as any collector could want. These books are common enough to be attainable in every city of any size; however, they are not so common as to be in every used bookstore. Because they are not commonly collected they are seldom as expensive as Rover Boys, early Hardy Boys and similar series. I have found them in 1980 for as little as 50c and as much as \$6.00 in bookstores. The most common prices are from \$2.00 to \$3.00. At flea markets, rummage sales, and book fairs they are often less expensive.

As with any collectable books, serious collectors can place considerable value on the wrappers or dust jackets. However, since these books are not well recognized, you will often find books with dust jackets priced similarly to those without. I would estimate that about 10% of the existing books have dust jackets so the modest premium sometimes placed on them is not in full keeping with their rarity. In bookstores and better mail order dealers, the proportion of books with dust jackets is usually higher. The illustrations on the covers are often rather interesting or attractive in themselves. The jacket is of additional, practical value for two reasons. First, the presence of a dust jacket often signals that the book is in better condition. Second, the jacket often provides much more information about the particular era and edition of the printing than the book itself. The listings of other books in a series are especially informative as are the ads for other books, sometimes published on both sides of the jackets as in some Grosset & Dunlap's.

Condition is something of a problem in these books. Those by Grosset & Dunlap, Cupples & Leon, and Reilly & Lee have reasonably good binding and paper. World and Burt are sometimes adequate. However, the very common Goldsmith and Saalfeld, are usually cheap paper and bindings. This paper

browns and breaks and it is rare to find a book by the later publishers without a break in the inner hinges where the front and back covers meet the pages. In addition, for many Saalfelds, the covers themselves are a cheaper plastic-like material which is not as durable as cloth. To find any of these books in true fine or better with jacket is rare for any bindings and particularly so for the cheaper bindings.

I am personally enthusiastic about this area and am currently trying to locate large enough collections (and develop my own) to produce information about the variety of titles, bindings and so forth. The major problem in this area is that there is little bibliographic information to help date the many varieties of books. Some titles were probably reprinted over a period of ten or even twenty years. I was hesitant to extol the virtues of this area because of the competition it might develop for me in my nationwide search for these books. However, the field is broad and hopefully there will also be collectors who will trade books, share bibliographic information with me, or even unload larger lots of titles. Please contact me about any interest in this area.

NEW MEMBERS

- 408 Lydia Godfrey, 3215 North 22nd St., Arlington, Va. 22201
- 409 Fred Woodworth, 837 East 8th St., Tucson, Ariz. 85719
- 410 James H. Wilson, English Dept., Drawer 44691, Univ. of S. W. La., La-fayette, La. 70504
- 411 Ron Deyhle, 5512 Granite N. E., Albuquerque, New Mex. 87110
- 412 Steven Woolfolk, 2001 Gemini, Apt. 1407, Houston, Texas 77034
- 413 Rev. John E. Abreu, 351 Branch Ave., Providence, R. L. 02904
- 414 Chris Denette, 127 Derryfield Ave., Springfield, Mass. 01118
- 415 Dave Coleman, Franzine News and Reviews, 437 McClelland St., West Point, Miss. 39713
- 416 Tommy Jones, Box 11168, Montgomery, Ala. 36111

NEW ADDRESS

- 395 Rick Crandall, 5093 Paradise Drive, Tiburon, Calif. 94920
- 234 C. Addison Hickman, P. O. Box 126, Manzanita, Ore. 97130
- 131 Floyd I. Bailey, 7436 Tunbridge Drive, Ft. Worth, Texas 76120

NEWS NOTES

Jack Bales has been written up in THE WORLD ALMANAC BOOK OF BUFFS, MASTERS, MAVENS AND UNCOMMON EXPERTS. It is a nice biographical sketch and Jack's preoccupation with collecting Horatio Alger is highlighted.

RECENTLY PUBLISHED ARTICLES—DIME NOVELS, BOYS BOOKS

HARRIET ADAMS—NANCY DREW'S CREATOR, by Frederick M. Winship. Article in PD NEWS, Vol. 23, No. 23, June 2, 1980. A short piece on Harriet Adams. (Sent in by Jack Dizer)

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A Time of Lively Fiction

By Robert Sampson

(Continued)

Operator 5—Jimmy Christopher, a handsome young Secret Service superman, rather like a bloody Frank Merriwell. On the back of his right hand is an eagle-shaped scar; around his heart is wrapped the Stars and Stripes. In his early twenties, he is already a legend. A disguise master, he has a number of alternate identities, including that of Carleton Victor, world-famous photographer. He carries identification, signed by The President, that the bearer is Operator 5. Also wears a skull charm full of poison, or deadly gas, or whatever is needed to escape his current problem. His belt is of flexible Toledo steel and converts to a rapier. His father (Agent Q-6) is retired because of a bullet lodged romantically near his heart. He has a sister, Nan, is engaged to the lovely Diane Elliott, and is assisted by an eager young Irish lad straight from the dime novels. It is Operator 5's destiny to foil invasions of the United States by assorted fiends from Hell—yeggs in masks, blizzard men, killers on flying platforms, corpses in all their rotting thousands. When these trials palled, then the mad Emperor Rudolph and his Purple Legions invaded and decimated the US over a long period of novels. Just as that war completed, The Yellow Vulture (an Oriental War Lord) arrives and starts the whole thing over again. The situation is ever the same—the shattered US forces, struggling heroically in their blood-stained bandages face endless waves of fanatics and their titanic death-machines. Jimmy Christopher's heart sickens. Then suddenly . . .

While Popular Publications probed public paranoia, other types of single-character publications were being offered which, by comparison, seemed models of restrained realism.

Considering the popularity of the western story, it is surprising that the genre generated so few single-character titles. The general-fiction magazines and the more specialized western fiction magazines abounded in series characters—all essentially the same figure: a quick-gun artist, laconic, lean, strong on decency and ethical codes.

The first single-character western deviated little from these criteria. PETE RICE was a gum-chewing sheriff at Buzzard's Gap; he loved his mother, who lived in a sugar-coated little house decorated with cupids, and he was helped by two determinedly eccentric sidekicks. Pete was influenced more by Doc Savage and Nick Carter than Hopalong Cassidy, and soon faded, in spite of some magnificent covers.

Subsequent characters drew liberally from The Lone Ranger image (first appearing on 1933 radio) and they lasted much longer. The most blatant swipe was THE MASKED RIDER—named Wayne Morgan, he was a good fellow, unjustly outlawed, who wore a mask, rode a horse named Midnight, and palled around with Blue Hawk, a Yaqui Indian.

Jim Hatfield, hero of twenty years combat in TEXAS RANGERS, did without Indian friend or mask. He was a Texas Ranger, riding a horse named Goldie. A hardeyed solitary by nature, Jim was, therefore called The Lone Wolf. THE LONE RANGER, himself, appeared fleetingly in 1937, the magazine failing after eight issues. The stories were later reprinted as childrens' hardbacks and re-reprinted as adult paperbacks. Make of that what you will.

It was inevitable that the pulps would experiment with single-character

villain magazines. They did; none lasted long. WU FANG and DOCTOR YEN SIN borrowed Fu Manchu's trappings and served forth the familiar ingredients, wildly speeded up. The novels pulsed with murder, underground labyrinths, saffron faces, death, poisonous vermin, dope, slaughter, hypnosis, bloody blades, doom, the oriental genius, his dedicated pursuer, the scent of magic and international schemes and rice with hashish. Each novel is a chapter in a larger struggle that never concludes; the action strains onward into eternity.

Other mad master criminals stood large, if not long. Dr. Death began as a loopy character in the 1934 ALL DETECTIVE short stories. Then he moved briefly to his own magazine, DR. DEATH. He was an addled fiend, slaughtering for peace by use of magic, called science. In 1939, another pair of costumed madmen appeared: THE OCTOPUS, a brilliant criminal Napoleon wearing an octopus suit and dominating the underworld. His single issue was followed by THE SCORPION (The Octopus in a rewritten story), who was a brilliant criminal Napoleon in costume, his face disfigured by a scorpion-like scar. This magazine also died. It was the last single-character effort to cash in on evil's reputation.

While the single-character magazines symbolize the pulp era, they swung less weight than you realize. On all sides, their gaudy covers were pressed by mobs of competitors—general fiction, love stories, western stories, air war stories, spicy stories—and, particularly, detective stories. The detective story magazine had become wildly popular. At the end of the 1920's, this specialized magazine had proliferated furiously and now raged unchecked through the news stands.

CHAPTER 6

After BLACK MASK hit its stride in the late 1920's, the tone of pulp detective fiction toughened up. FLYNN'S was the first convert. Its English-flavored prose adopted a crisply cynical tone—and its pages were refreshed by several of BLACK MASK's authors, including E. S. Gardner and Carroll John Daly.

Around 1932, the hard-boiled method spread to DIME DETECTIVE, which had spent the first year of its life tinkering with weird atmospheric effects. Thereafter, DIME DETECTIVE found wealth in being tough and, through the 1930's, pressed hotly after BLACK MASK as the prime vehicle for hard-boiled writing.

The hard-boiled style was difficult to write. To walk its high plains required a sensitivity to language dynamics and interpersonal nuances. Most writers let these characteristics go and concentrated on the more easily reproduced scenes of violence, slangy dialogue, and stern men with guns. It was evident that the hard-boiled story in BLACK MASK was one thing, but another thing altogether in THRILLING DETECTIVE, POPULAR DETECTIVE, or ACE G-MAN STORIES.

The stories in these magazines created a new figure in the literary convention—the wise-cracking hard guy, usually a private detective, sometimes a policeman or newspaper reporter. The image is familiar—a jesting roughneck in a shabby office, gulping down booze, getting slugged, getting framed, eyeing brightly decorative girls. A simple merry life.

The second-string pulps promptly filled with shallow stories of heroes and deadly crooks and a corpse on every page. Improbable to begin with, they grew briskly more improbable as the detective story was increasingly seduced by those spectacular doings in the single-character magazines. Soon

every detective, even those brainless as a papier-mache skull, must match wits with a costumed killing fiend who turned out to be that nice lawyer down the street. The stories spilled through **TEN DETECTIVE ACES**, **CLUES**, **DETECTIVE DRAGNET**, **DETECTIVE SHORT STORIES**, **DETECTIVE YARNS**, **ALL DETECTIVE**. Microscopic differences determined whether they appeared in one title rather than another.

Among all the shooting and screaming and racing and blood running out, appeared some astonishing series characters:

—**THE MOON MAN**, a Zorro-like hero, his identity hidden behind a bubble of one-way glass. He is a policeman who commits crimes for justice. (**TEN DETECTIVE ACES**)

—**THE PARK AVENUE HUNT CLUB**. In this modernized version of Edgar Wallace's *Just Men*, the Club is comprised of three men who go after gangsters and master criminals and blast them done, mercilessly. (**DETECTIVE FICTION WEEKLY**)

—**THE WHITE RINGS**. Same as above, only two men are involved, plus a lovely girl off on the sidelines. (**ARGOSY**)

—**WADE HAMMOND**—a private investigator who slugs blindly through cases slobbered in blood and weird horror. (**TEN DETECTIVE ACES**)

—**SHERIDAN DOOME**, a Naval Intelligence investigator who is a mass of white scar tissue held together with steel plates. These make him bullet-proof. He needs to be. (**THE SHADOW MAGAZINE**)

—**FOSTER FADE**, a private investigator who solves very highly peculiar crimes in the most spectacular way possible, so that he will be advertised in the tabloids. He uses all sorts of gadgets. (**ALL DETECTIVE**)

Toward the end of the 1930's, hooded masterminds and their leering hordes fell slowly from favor. New and ever more eccentric detectives appeared in **CLUES AND CRIMEBUSTERS**. The old forms began to chip away. The private detective stereotype was heavily kidded in **PRIVATE DETECTIVE** and **HOLLYWOOD DETECTIVE**. **DETECTIVE ACTION**, **10-STORY DETECTIVE**, **FAMOUS DETECTIVE** and, particularly, **NEW DETECTIVE**, placed increasingly emphasis on believable characters in almost believable situations. More and more, the violence rang with life and the sound of the real human voice. But it was a slow, incomplete process.

In 1941, the first issue of **ELLERY QUEEN'S MYSTERY MAGAZINE** was published. It was the toll of doom, although no one heard it strike at that time. This pocket-sized, inexpensive reprint magazine was the way of the future. And so were all those paper-covered, pocket-sized books that were already so available. These rivals of the pulps silently expanded, recruiting their strength, increasing their numbers. They would not long be denied.

CHAPTER 7

While the detective pulps toughened toward oblivion, the science fiction and fantasy magazines followed a somewhat different course.

In 1929, Hugo Gernsback, father of **AMAZING STORIES**, brought forth two new magazines—**AIR WONDER STORIES** and **SCIENCE WONDER STORIES**. These magazines, printed over-sized and on thick, coarse paper, like thinly sliced cake, offered adventures with flying machines and all manner of odd-ball scientific apparatus. The stories were embedded, like fossils, in a matrix of didactic prose—for Gernsback sought to pack his audience with scientific knowledge.

Both magazines later combined to form **WONDER STORIES**. In this, the



lecturing eased and the stories leaped through time and inter-stellar space with wonderful agility.

By then, 1930, *ASTOUNDING STORIES* had begun publication. Ignoring reader education, it throbbed with unrelenting action—action on other planets, in other star systems, along aliens, in space ships, in the remote past and future.

ASTOUNDING enticed the *Skylark* series from *AMAZING STORIES* and rushed forth stories of super science by super geniuses battling super fiends out to the edge of time. The science was dazzling—although obedient to no natural laws you ever met.

About this time, *WONDER STORIES* changed publishers and became *THRILLING WONDER STORIES*. It was now evident that science-fiction was separating into two distinct camps. One kept close to known science and attempted to look forward to probable futures. The other concentrated on action adventure and cared nothing for science or probability.

This latter group included the space opera—the wild west story done with blasters, space ships, drooling aliens, and maidens in steel brassieres. Hawk Carse of *ASTOUNDING STORIES*, an early space-opera hero, was a quickdraw artist who chased a wily oriental fiend throughout the Solar System. *THRILLING WONDER STORIES*, *PLANET STORIES*, and *STARTLING STORIES* all specialized in this high foolishness. Some of the fiction, infused by unexpected lyricism, rose to minor art; but there were great quantities of formula junk.

Meanwhile, **ASTOUNDING STORIES**, which later became **ASTOUNDING SCIENCE FICTION**, edged slowly toward fiction packed with scientific fact, although usually not in sufficient amounts to trouble you. Under John Campbell's editorship, the magazine introduced numerous writers who would shape subsequent decades: Heinlein, de Camp, Van Vogt, Asimov, Hubbard. . .

Increasingly the magazine focused on extrapolated social problems, technology's effect on society—stories idea- and character-oriented. **ASTOUNDING** would survive the transition from pulp to digest-sized magazine and, as **ANALOG**, is still with us, having shaped the content and direction of most science fiction published since the 1930's.

(to be continued)

LETTERS

Dear Eddie:

You know, several years back you filled in some missing numbers of **Frank Reade Weekly** (color covers) and completed my set. In 40 years of collecting and thousands of visits to second hand book shops, I had never come across a really good run of **Frank Reade**. Once in awhile there had been a single copy here and there. Most of what I have, I had bought from you and other serious collectors. I work at Third avenue and 47th street in New York, with skyscrapers as far as the eye can see, north, south, east and west and most of it brand new within the past 20 years, everything old swept away. Three blocks away on Second avenue and 49th street, there is an antique shop specializing in copper and bronze run by an old man. One day, walking past it, there were two copies of **Frank Reade Weekly** hanging in the window, with very bright cover. His price was quite high, but he suddenly said: "If you are interested in buying them in quantity, I'll consider a reasonable offer." It ended up with me buying 88 for \$300. He had the complete set stored for 35 years, remembered where he got them, and had been selling off single copies at high prices, but they had been moving too slow. The paper is brittle but the covers are extremely bright. I just couldn't see leaving them there.

Who would expect to find a nearly complete set of **Frank Reade** in the center of the busiest business and skyscraper center in the world, in the window of a store which as many as 100,000 people walk by every day?

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(Required by 39 U.S.C. 3685)

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